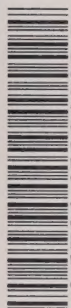


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Creative artists in schools



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A program of the Ontario Arts Council

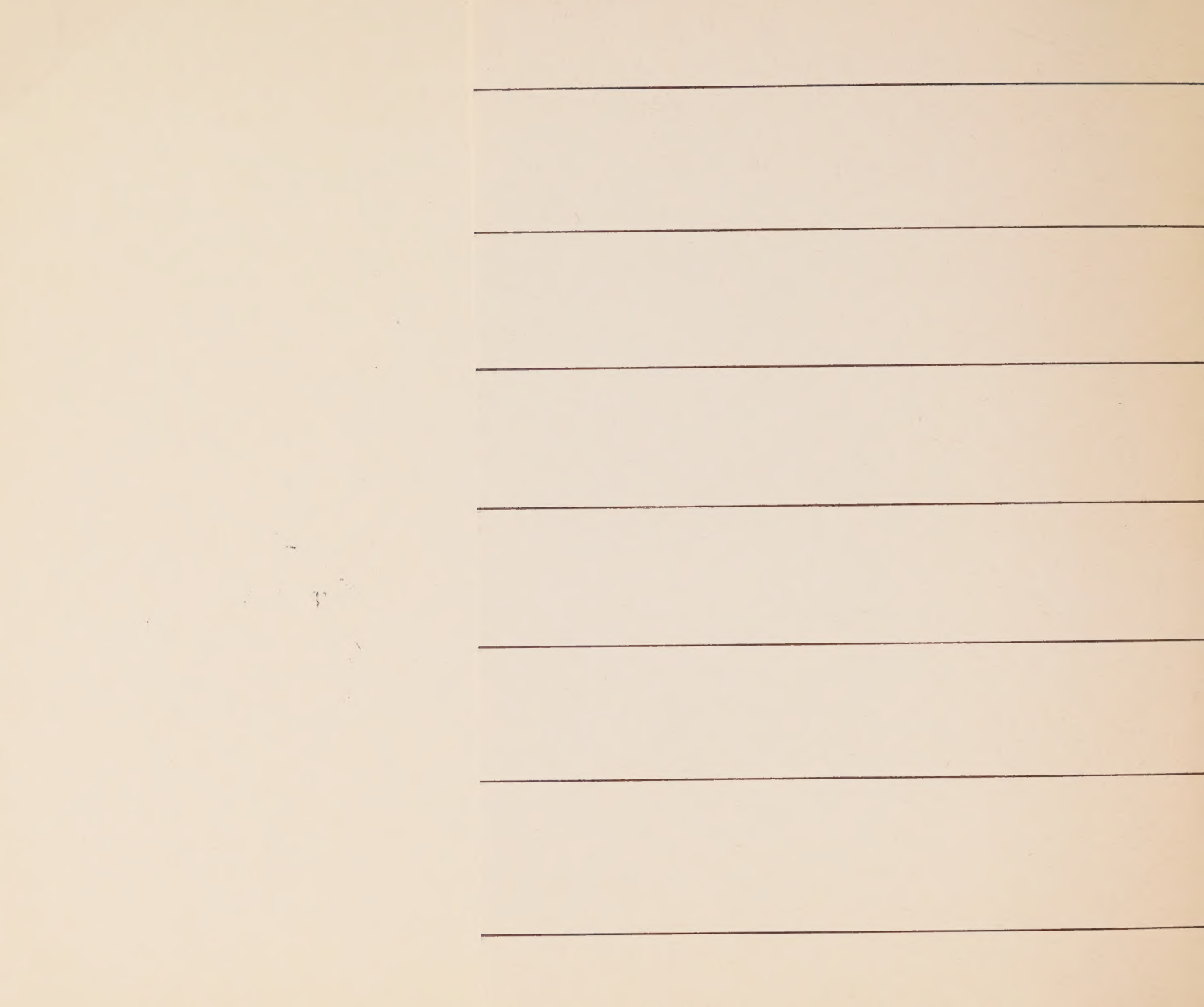


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Creative artists in schools



David Bierk Visual Arts Project
Bowmanville High School, Bowmanville

Creative Artists in Schools

It's now three years since the Ontario Arts Council introduced the Creative Artists in Schools granting program to bring professional creative artists into direct contact with Ontario students. In this time more than 700 writers, poets, film-makers, composers, puppeteers and visual artists have worked in classrooms throughout the province. We believe it has been an enriching experience for all concerned: the artist no less than the student, and the teacher no less than either.



Artist. Student. Teacher. The excitement the first two can generate together is obvious, provided the artist can communicate and the student is prepared to meet him at least part way. An artist would have to be dull indeed **not** to be able to strike sparks from the kind of attitude shown by a student at Bowmanville High on hearing that a painter was coming to work at his school for two weeks. "Oh wow," he said, "a real **Canadian** artist coming to **our** school in **our** town, Bowmanville!"

For the teacher the process is less obvious. Yet for the teacher, too, an artist-in-the-school can be an on-the-spot refresher. As a Pembroke high-school teacher observed after one artist had been and gone: "His presence in the classroom was both beneficial to our students' creative development and refreshing to us as a motivating element." More personally, William Clark, head of art at Victoria Park Secondary, Toronto, noted on the departure of "his" resident artist that he felt he had gained a friend — "and I am the richer for it."

Enrichment. Imagination. Creativity. Hard, with a program like this, not to overuse these words till they become stalely sanctified. And so, beyond noting that they are precisely what this program is all about, we won't mention them again. Not this year. But for those schools or artists who have not yet taken part in the program, let us simply tell you the way it works so that you can find out for yourselves.

Here's how:

- The artist and a school or school board decide on a project they think appropriate.
- The school agrees to assume a percentage of the artist's fee (in 1976-77 it's 20 per cent); it also supplies basic materials.
- The artist then applies to the Ontario Arts Council.
- If the project is approved, the Ontario Arts Council supplies a subsidy of up to \$1,200 for the balance of the artist's fee.

In sum, simple. And . . . well, rewarding.





1. Locate a school or school board. If you need assistance with this, our office can make suggestions. If possible, identify **ONE** person to whom you can relate from the beginning of your discussions right through to completion of the project.

2. Before meeting with the school, give some thought to what you, as an artist, wish to accomplish with young people. Basically, Arts Council grants are to encourage projects that involve students in the creative process.

3. When meeting to plan a project — be as specific as possible in your suggestions. For example, consider:

- What age level are you most comfortable with?
- How many students do you feel you can handle at one time?
- What kind of space do you need?
- What kind of time period do you need? This is a crucial point. If you need more time than a normal school period, can it be arranged? If not, determine carefully how much you can undertake in one school period.
- Do you want other teachers involved? If so, in what ways and to what degree?
- What kind of materials do you need? Clarify what materials the school will supply. What else may be needed?
- What kind of overall schedule makes sense to you and the school? For example, do you wish to go in 2 days a week for 10 weeks, or spend an intensive 2 week period? This is totally up to you and the school.
- Have you considered any end-of-project activity? For example, a book of student poems, a film showing, an art exhibit? Again, this is totally up to you and the school.

4. Discuss the costs of the project as openly as you can. Set your own fee in line with your other professional activities. Usually this ranges between \$50 - \$100 a day, depending on the actual time involved on a daily basis. Remember, if your project is approved, the Ontario Arts Council supplies a subsidy of up to \$1,200, representing 80 per cent of your fee. Make sure the school is committed to paying the remaining 20 per cent of the fee direct to you.

5. Get the school to fill in their portion of the application. Fill in your side, attach the project description, attach samples of your work (slides, film, etc.) and send to: Arts/Education Office, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6.



Raymond Moriyama Project
Forest Hill Collegiate, Toronto

1. Consider the kind of program you want — which of the creative arts disciplines, the age level of your students, the space you have available, the time to be allotted, and so on.
2. Locate a working professional artist who you think would fit well into your school. If you don't have any leads, check the resources within your community — galleries, etc. or wherever artists congregate. A few suggested places are listed in this booklet on page 20.
3. Meet with the artist. Acquaint yourself with his/her work (any professional artist will welcome the opportunity) and design a project that is mutually agreeable, in as much detail as possible to get the results you want.
4. Confirm your own source of funding for the project; you must provide 20 per cent of the artist's fee. It's wise to check with your principal or board to see if there are other Creative Artists in Schools applications going forward.
5. Fill in your part of the application and keep a copy for your files. Have the artist show you the work samples he/she is submitting to the Arts Council along with the completed application form. Remember that your signature is a recommendation of the artist and the quality of his/her work.
6. Before the projects begins, be sure to fully acquaint the principal and staff about it. This will ensure a receptive and co-operative attitude in the whole school, especially if timetable or room changes are to be made.

For artists and teachers

1. The objective of the Creative Artists in Schools program is to involve students and teachers in a shared creative experience with a working artist; to introduce special skills and insights that may be outside the on-going school curriculum. It should be noted that the program is not meant to provide supplemental teaching assistance, nor is it designed to provide artists with performance opportunities.

2. Creative Artists in Schools applications are considered 5 times a year. A special adjudication panel assesses all the applications and makes recommendations to the Arts Council based on the quality of the artist's work, the quality of the project and the geographic location of the school or board.

3. If the application is approved, a cheque is sent directly to the artist. The Ontario Arts Council does not grant to schools or boards under this program.

4. Not all applications are approved. This does not mean that the project outlined in the application cannot proceed, but simply that the artist will not receive a Creative Artists in Schools grant towards his/her fee. If the artist and the school wish to proceed with the project it may be possible to supplement the amount already committed (20 per cent) through contributions from local service clubs, industry or your parent/teachers' association.

5. The Ontario Arts Council expects to receive written evaluations from both the school and the artist when a project is completed.

6. Deadlines for receipt of applications

September 9
October 7
November 4
January 13
February 17

Bibi Caspari Mime Project
Alternative and Independent
Study Program (A.I.S.P.), Willowdale



Here are some projects that
happened . . .

Puppetry

The schools:

St. Margaret's and Willow Park Jr.
Public School, Scarborough.

The artist:

Marjánka Vrabcová-McComb,
Scarborough.

Rosemary Newlove & Eugene Federenko
Film Project
North York Board of Education



The project:

To present two productions — one in each school — of Puppet Theatre staged by the students, under instruction. The puppets chosen by Ms McComb, who majored in Children's Entertainment at Charles University in Prague, were of the Big Head/Real Hand type, in which a human-sized head (of styrofoam) was supported on a broomstick by a student beneath the puppet's cloak. The student's own hands were used as the hands of the puppet. Project started in late October, finished in mid-December.

How it worked:

A total of 96 students, Grades 4-6, were involved, and productions were presented December 11 (Willow Park) and December 19 (St. Margaret's). All the students had an opportunity — in many cases, their first — to invent and construct their own puppet character out of their imagination, and to write their own script and perform it. They not only had to accept responsibility for what they created; they also had to learn the importance of collective co-operation if their own scenes, and the program as a whole, were to succeed. Finding the right appearance, voice and gesture for each puppet proved to be a lot of fun for all concerned — and more importantly involved a basic act of creative imagination and self-development, not least in the area of motor skills.

Teachers at both schools were invaluable in their support of Ms McComb's project, not only with their suggestions but also with their ability to help maintain order in classes as large as those developed by this project. One, at Willow Park, numbered almost 30 children: undoubtedly a seething mass of creativity and excitement, but without professional teaching assistance they would have been impossible to control, individually encourage, or adequately guide.

Ms McComb describes her own experience through the project as "extremely rewarding"; Art Hughes, who is responsible for dramatic-arts curricula at the Scarborough Board of Education, says that from the schools' point of view both productions, and the work that went into them, were invaluable in-service training for the teachers involved. End result: Staff and students at both schools have agreed to continue Puppet Theatre projects in the coming year.

Clay Borris Film Project
Sacred Heart School, Toronto

Multi-Media

The school:

M. J. Hobbs Senior Public School,
Hampton, near Bowmanville.

The artist:

Neil Newton, Enniskillen.



The project:

To involve some 35 Grade 7 students fully in their community, by interviewing, photographing, and tape-recording local Canadians of ethnic origin. Neil Newton, an artist-photographer, worked with the students one day a week and sometimes at weekends. Project started in September, finished — finally edited — at the beginning of March.

How it worked:

Title of the resulting 15-minute audio-visual slide show is *Small World*, and it consists of 160 slides, taken by the students, of Canadians with (among others) Greek, Ukrainian, Dutch, German and Sikh heritages. While the photographs were being taken, other students conducted the interviews. These were simple and direct, asking the subjects their name, nationality, and how they felt about or related to their ethnic origin. A notably telling question: “Are you proud to have that national heritage/ethnic origin?” One answer, after a long pause: “That’s very difficult to answer . . . I am just proud to be alive.” The students used simple cartridge-cameras (less than \$20) each and the project was immeasurably helped by two \$1,500 tape recorders offered, without question or hesitation, by a Toronto firm.

The subjects were not interviewed by all 35 students at the same time; Newton divided them into groups of 8-10. It’s worth noting that of the 35, 21 had already had a grounding in photography through an Ontario Arts Council-backed project Newton conducted for Grade 6 students at Ennis-killen Public School the year before. His hope is to be able to continue his multi-media projects in subsequent years.

For the present, and for his part, Newton calls it “a mind-boggling experience to see what these students can do.” And Barbara Munroe, an M. J. Hobbs teacher who worked with Newton throughout his course, says: “Just being exposed to someone like Neil is **different** — I think it was enriching for us all.”

Poetry

Ralph Smith Textile Project
Melody Village Junior School, Rexdale

The schools:

École St-Joseph, Wawa; École St-Joseph, Dubreuilville; École Sacré-Coeur, Chapleau.

The artist:

Jean-Lou Déziel.

The project:

A week of poetry at each school, involving all the students (about 600 altogether) from kindergarten up to Grade 8. Students would be encouraged to compose their own poetry (on the basis of their own, recognizable milieus), illustrate them, recite them. Project started in late November at Chapleau, finished in mid-December at Dubreuilville.

How it worked:

A remarkable amount of work was achieved at all three schools, in part because Déziel asked beforehand that students memorize short poems or fables. On the last day at each school he managed to produce a notably successful Soirée Poétique — a kind of dramatized poetic stage production involving the whole school, in which the audience not only heard the students' poetry, but saw it performed, acted out, and illustrated by posters the students had designed and painted themselves. In each school Déziel encouraged the constant help of and participation by the teaching staff. The effect, reports Rose Leclerc, principal at Wawa, was extraordinary: "So powerful was Jean-Lou's influence that some students missed their other classes to stay on with Jean-Lou as he took the next one. I confess I missed some classes, too."



Wawa, Dubreuilville and Chapleau are isolated communities; many students have not been as far afield as Sault Ste. Marie or Thunder Bay. For Francophones in an area with no French-language television, this sense of isolation is particularly acute.

"Our cultural life is not very advanced," says Mme Leclerc. "It is hard to explain the effect, the exceptional effect, Jean-Lou's visit has had on our school. And not just the school but the community. You should have heard the comments of the parents after the Soirée Poétique." At Dubreuilville, just before Déziel's visit, principal Pierre Gamache said he was sure such an artist-in-residence would not only awaken in his students a feeling for poetry, but at the same time underline and strengthen their pride in their mother tongue. Plainly, Jean-Lou Déziel's weeks in these three communities have borne him out. At Chapleau principal Joseph Beaulieu stresses that the project hasn't ended just because Déziel has gone. "What Jean-Lou started," says Beaulieu, "we will continue."

And Déziel himself, a man who had never worked with primary school students before: "I can say only that it was one of the most fulfilling experiences of my life."

Anne Meredith Barry Visual Arts Project
Victoria Park Secondary School, Toronto



Anthony Thorn Visual Arts Project
Lakehead Board of Education, Thunder Bay

Painting

The schools:

Westmount Senior Public School;
Hammarskjold High School; Forest
Park Elementary School, Thunder Bay.

The artist:

Anthony Thorn, Toronto.

The project:

To show how a painter conceives a work, and how he accomplishes it; from the stretching of the canvas, through the various stages of layout and design, to completion. And to explain to students some of the historical and artistic disciplines involved. Some 700 students altogether, from Grades 1 to 12, came into contact with Thorn and his work; he divided his time among the three schools in the first two weeks of February.



How it worked:

Mornings of the first week Thorn spent with students at Westmount Senior, discussing, demonstrating, involving them in painting experiences. Mornings of the second he spent at Hammar-skjold High's art room, where students were drawing and painting on their own account as well as being able to watch him. Afternoons of both weeks he spent at Forest Park Elementary, an open-concept school where he worked on a large painting in a special studio to the fascinated accompaniment of endless questions from the ever-changing groups of young onlookers. In that fortnight at Forest Park, Thorn composed, painted, varnished and framed an abstract oil; the only thing he didn't do was title it, a task he turned over to the students. John Playford was the winner, with 'The Sun Stone' — a name broadcast to the whole school over the intercom, then repeated, thoroughly often, at the subsequent unveiling ceremony before the whole school, the press, and representatives of the Lakehead Board of Education.

On all sides it was a thoroughly enriching experience. Jacob Black, supervisor of art education for the Lakehead Board of Education, calls it "two of the most exciting weeks that educators could ever wish for. Anthony Thorn was a master communicator with all ages. No question was left unanswered, no obligation remained undone." Thorn found the fortnight "a strange and novel adventure: I could not have hoped for a warmer welcome, or a better response from either staff or students." A subsequent letter to the artist from the Westmount students and staff says much: "We will probably never meet another artist like you. One does not have the opportunity to meet a professional one every day, to realize that artists are human beings and not just names on paintings."

This revelation of the painting experience — that it is a high form of human endeavour, not something undertaken in fits of boredom by dilettantes with long silk scarves — was often mentioned by the students after Thorn had left. Noted one: "Just because an artist can sleep in doesn't mean the life is easy." And another: "I found that artists like Mr. Thorn are normal people." And a third: "Then I thought, there's more to being an artist than meets the (I)." One tangible result is that Westmount Senior now has a student art club, working in oils.

Wall Mural

The school:

Withrow Ave. Junior Public School,
Toronto.

The artist:

Fred Franzen, Toronto.

The project:

To encourage creative self-expression among the Withrow students by organizing the painting of a 372-foot mural — a retaining wall for the school yard. Project started in September, finished six weeks later.

How it worked:

Fred Franzen involved the whole school in his imaginative project, and the result, according to one 10-year old Withrow expert, “the second longest mural in the world (after one in Mexico), and the longest mural in the world painted by kids.” All told, about 650 students worked on the mural; since Withrow has only 600 (kindergarten to Grade 6), another 50 — mostly teenagers from the neighbourhood — pitched in to help.

The mural had no special theme apart from fantasy and fun, and for the first five weeks Franzen worked with each class, brainstorming with them to see just how the theme would be worked out. On large rolls of butcher paper laid out in the gymnasium each student painted his own design: 600 students, 600 pieces of paper, which were then formed, re-formed, and re-re-formed into a collage. Glued together, cut into eight-foot strips, the

design was taken outside and transferred to the retaining wall, very roughly, with chalk. After that the paint went on, freely: TV Latex, colors entirely up to the students. Nine days later it was finished.

The work throughout was supervised by Franzen and Owen Masters, a teacher at Withrow; the enthusiasm amongst staff and students was so contagious that it helped break down the adversary aspect of the pupil-teacher relationship. “Fantastic, no other word for it,” says James Ramsay, Withrow’s vice-principal. “This is a very ethnic school and neighbourhood — some of the kids can’t speak English yet. The mural drew us all together, all ages, all backgrounds.”

It did more. In the last three years there has been a lot of vandalism in the area: since the mural was completed there has been none, and six months later the mural — as bright, happy, fantastic as Franzen could have hoped for — didn’t have a mark on it. Franzen considers it the most important project he’s engaged in. “It’s obvious,” he says, “that children delight in getting away from desk work and doing something that engages their imagination, something that’ll last.” It’s obvious that the result has pleased the community, too.

Fred Franzen Visual Arts Project
Withrow Junior Public School,
Toronto



Here are the names of some organizations that may be able to help teachers locate an artist.

Visual Arts:

Ontario Association of Art Galleries
14-A Hazelton Avenue
Toronto, Ontario
(416) 920-8378
Attn: Mr. Rory O'Donnell, Director

Visual Arts Ontario
8 York Street
Toronto, Ontario
(416) 366-1607
Attn: Mr. Bill Boyle

Crafts & Sculpture:

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario
(416) 366-3551
Attn: Mr. Paul Bennett

Literary:

poets and playwrights:
Platform for the Arts
165 Spadina Avenue, Suite 8
Toronto, Ontario
(416) 364-3818
Attn: Arlene and Jerry Lampert

prose writers:
The Writers Union of Canada
5 Sultan Street
Toronto, Ontario
(416) 961-7373
Attn: Ms Alma Lee

Music:

The Canadian Music Centre
1263 Bay Street
Toronto, Ontario
(416) 961-6601
Attn: Mr. Keith MacMillan

Dance:

Dance in Canada
314 Jarvis Street, Suite 103
Toronto, Ontario
(416) 368-4793
Attn: Grant Strate

Film:

The Film Co-op
67 Portland Street
Toronto, Ontario
(416) 366-3005
Attn: Ms Lacia Kornyll

The Canadian Film-makers'
Distribution Centre
406 Jarvis Street
Toronto, Ontario
(416) 921-4121
Attn: Ms Jane Gutteridge

Franco-Ontario Artists

Annuaire Ressources
Franco-Ontariennes
Section Franco-Ontarienne
le Conseil des Arts de l'Ontario
151 ouest, rue Bloor
Toronto, Ontario
(416) 961-1660

or

Section Franco-Ontarienne
le Conseil des Arts de l'Ontario
Attn: Richard Casavant

Before completing this application, please read the instructions (on reverse side) carefully.

Please Print or Type

Questions 1-18 to be completed by the artist

1. Name: _____
2. Address: _____

3. Phone Number: _____
4. Date of Birth: _____ Soc. Ins. No. _____
5. How long have you been a resident of Ontario: _____
6. Field of Artistic Activity _____
7. Please **ATTACH SEPARATELY** a concise summary of your formal education, other studies and your professional artistic activities to date. Remember to include **SAMPLES** of your work, i.e. slides, photographs, film, reviews, etc., which will be returned.
8. Description of proposed project. (Please attach separately.) Please include the following points in your description:
 - the creative nature of the project
 - why you think it will benefit both yourself and the students
 - space, equipment and materials required
 - age level and number of students involved
 - participation of school staff
 - relationship to curriculum
 - involvement of parents and community
 - type of culminating activity, if any (e.g., exhibition, publication)
9. Starting and completion dates of project: _____

10. Schedule (number of days per week to be worked): _____

11. Total number of days to be worked: _____
12. Artist's fee per day: _____
13. Artist's total fee: _____

14. **ARTISTS FEES:** The Ontario Arts Council will cover 80% of the artist's total fee to a maximum of \$1,200. Please calculate 80% of No. 13 (above) and enter that amount or \$1,200, whichever is less: \$ _____
15. **PROJECT EXPENSES:** The Ontario Arts Council will consider funding up to \$200 for extraordinary project expenses. An itemized budget of all extra costs must be provided.
Amount of additional request: \$ _____
16. **TRAVEL SUPPLEMENT:** The Ontario Arts Council will provide assistance up to \$600 towards travel and accommodation for an artist who undertakes a project 75 miles or more beyond his/her place of residence.
Please calculate:
airfare, bus fare or mileage @ 18¢ per mile \$ _____
living allowance @ \$15 per day \$ _____

TOTAL GRANT REQUEST \$ _____

17. Signature: _____

18. Date: _____

THE FOLLOWING SECTION TO BE COMPLETED BY SCHOOL OR BOARD

19. Name of school or board: _____

20. Address: _____

21. Phone Number: _____

22. Name of person co-ordinating project: _____

23. Name and location of school(s) served by project: _____

24. Your school or board must agree to provide 20% of the artist's fee. See question 13 for artist's fee and enter amount of your contribution. \$ _____

25. Name: _____

26. Position: _____

27. Signature: _____

28. Date: _____

